

-O- DAYTIME CLOTHES AS SEEN IN PARIS -O-

The Short, Tight Jacket of Long Ago, with Untrimmed High Hats and Shoulder Capes, Gives to the War Capital Promenaders a Quaint Aspect

cut and when worn by just the right woman.

I have seen in the best Parisian studios short, tight-fitting jackets which barely covered the hips and which were bound with wide braid all round the hem. When these little coats are worn in conjunction with a very full skirt the outline is rather remarkable; nevertheless, it is full of subtle charm.

I spoke in a recent article of the present craze for tricot work in silk and wool. Tricot coats trimmed with bands of fur are worn at all hours of the day, and the jersey costume, which is a near relative of "Mme. Tricot" is rapidly becoming popular.

One of the very new and practical ideas is the set consisting of a long tie and muff made in crochet or knitting and trimmed with lama, marabou or any fur that may be tucked away in a drawer.

These knitted ties are exceedingly becoming. They are of the throw-over style, about a yard and a half long and from ten to twelve inches wide.

WHAT THE MUFFS ARE LIKE.

The muff to match may be made in several different ways—barrel shape, with bands of fur or marabou at either end, or round, with the fur, etc., introduced in the middle and knitted bands at the ends, the bands being caught in by lengths of velvet ribbon.

A rarely lovely set of this kind was expressed in lemon yellow hand-made tricot and nut brown lama. The long tie was carelessly thrown over the left shoulder, one end falling at the back and the other in front. The brown lama contrasted delightfully with the lemon yellow silk—for this set was made of silk—and the tie was as warm and cozy as a fur scarf.

I have seen a similar model made of dull rose vegetable silk—crochet stitch—and bordered with smoke gray lama. I have also seen a long white crochet tie bordered with black marabou for half mourning. These long scarfs are very easily made and not at all expensive.

I have just seen a very new and charming veil. It was quite short, reaching only to the tip of the nose, and it was made of dark violet spotted net. There was an inch-wide border which showed a leaf design worked in tiny porcelain beads—violet, white, smoke gray and silver.

There were two large hatpins which had ball heads thickly covered with the same em-



brodery, and this was the only trimming introduced on the three-cornered hat, the latter being made of smoke gray felt. The ensemble

was delightful: simple and yet original. Fine head embroidery is very fashionable just now. It is introduced on the borders of

long and short veils; it is also used—and with the best results—on the borders of wide ribbon bows of hat trimmings.

I noticed this week a very lovely winter hat. Here the shape was of vital importance, for the hat was untrimmed save for a couple of beautiful hatpins; the latter had large ball heads covered with dull metallic silver galon, with masses of small blue beads on the stem.

In Paris these picturesque velvet hats, untrimmed, are having a great success. They are so attractive that one wonders how over-trimmed hats ever could have been accepted.

HIGH VELVET TOQUES.

Some of the new toques created by famous Parisian milliners are monumental. They are exaggeratedly high, quite narrow and worn pressed down on the head. When the eyes become accustomed to the unusual height one realizes that these curious velvet toques make admirable frames for pretty faces. These models are untrimmed or practically so. The folds of velvet are cleverly arranged on a buckram shape, very thin wires being introduced to keep the high crown in correct shape.

At one side, near the front, a buckle may be introduced or a metallic rose set in dark leaves, but many of the best models are untrimmed, the rich folds of velvet being considered sufficient. These toques are lovely in sapphire blue, carnation red, rose du Barry, and so on. Black velvet is, of course, very popular; pretty women never forget that this material is a genuine beautifier.



Dinner frock of pale buff color satin and old gold tulle. Gold thread embroidery edges the skirt and the dull shaded roses are tucked into a gold tissue belt.

Paris Gives Thought to Modestly Priced Costumes for "Le Jeune Fille."

A GREAT Paris dressmaker has this winter turned his attention to the wants and needs of girls who like to be perfectly dressed without spending much money. Indeed all our best dressmakers and tailors have realized that in this terrible war time no one wishes to spend much money on clothes, though every one likes to be well dressed. The dress artists of Paris are very practical in their ideas; they know how to meet the needs of the immediate moment half way.

Just now, as I have said, one of the most famous makers in the Rue de la Paix is turning out perfectly lovely costumes for girls at modest prices; at least, modest for the Rue de la Paix. But, better still, these costumes are

so simple in outline that they can be copied at home with the greatest ease and with the best results. The materials of one of the latest creations were not expensive, yet the costume was original and attractive and there was nothing about the cut which need frighten a clever home worker who had provided herself with a good paper pattern.

The material was smoke-gray velveteen and the fur was moulton in a paler shade of gray. The most remarkable item of the costume was the wide belt, which gave the coat a Russian blouse effect. This belt was made of furniture brocade, which showed conventional designs in Pompeian red on a dull blue ground. These designs were cleverly worked over in parts with floss silks—black, white and gray. The result was excellent.

Now it is, of course, evident that this model could be copied in any soft, warm material. For instance, in dark red velour de laine with black moulton and a broadened belt which showed artistic shades of red, blue, black and white; or, again, in soft navy blue serge with black moulton and touches of dull silver thread introduced on the belt.

I have seen Quaker gray moulton introduced on very dainty and charming sets—collar, muff and toque. For instance, a set which was carried out in gray moulton and dull rose silk tricot cloth. The tie was long and straight and bordered all around with a narrow band of gray moulton, and the muff, which was barrel shaped and rather small, was bordered at either end with the soft fur and finished off with a butterfly bow of dull rose satin. The domed crown of the close-fitting toque was covered with moulton, and the brim was made of dull rose velvet; at the left side, near the front, there was a single half-blown rose.

Tricot cloth looks exactly like plain crochet work, and very lovely scarfs—muffs also—can be made by hand in simple crochet; for example, long, straight throw-over scarfs, similar to those worn by rowing men after a race. This kind of scarf is especially becoming, and when it is made of bright colored silk or fine wool, and bordered with moulton or marabou, the most charming results are obtained.

I suggest in this connection the following color scheme: A long, straight knitted or crochet scarf, about twelve inches wide, the color scheme being pale lemon-yellow and the border a single row of black marabou. A toque to match might have the crown covered with the crochet material and the border made of lemon-yellow hyacinths, stitched close together, the finishing touch being a butterfly bow in black velvet placed coquettishly at one side.

Lemon-yellow is one of the most popular colors of this season for such important items as throw-over scarfs, toques, waistcoats and so on. A very clear, clean shade should be chosen, and it will be found that this color can be successfully combined with the most unexpected tones.

In Paris the leading tailors are combining navy serge with dark crimson silk, an effective touch of black fur being introduced very discreetly. Crimson and dark blue always look well together. For some years past this combination of color has been voted rather ordinary, but it is once again immensely popular. There is nothing prettier than a neat tailor made in navy serge which shows a masculine waistcoat made of dark crimson satin of faille. With such a costume a tie and muff of caracul or black marabou would give delightful results, and a touch of bright crimson might be introduced on the toque.



Afternoon street costume of biscuit color moulton, trimmed with serge, beaver, braiding and buttons.

Frock of Japanese blue chiffon and silver lace, with coat of blue and silver brocade hung with heavy tassels.

Costume Accessories

ONE way to brighten a dark winter frock is to make an embroidery belt for it. In many cases these serge or duvetyne dresses are of the one-piece model, and a broad girdle brings the corsage and skirt together.

By devising a handsome pattern upon the front and at the back of the belt and outlining it with beads and silks in colors the gown is given an individuality of its own and its commonplace and utilitarian aspects vanish. Suitable colors are amber, green and a dull blue, or mauve and gray brightened with splashes of gold and green. Muscovite yellow and the beautiful green known as Russian combine very well with turquoise and milky white beads.

TULLE FOR THE SHOULDERS.

At one of the most exclusive shops in London a great display of tulle scarfs was noticed the other day, very wide and very long scarfs, with a narrow hem of something sparkling, such as jet beading or silver galon.

Such scarfs are being worn not only in chilly houses in the evening, but with the afternoon toilet, not in the street so much as at meetings and at tête-à-tête teas.

The scarfs are made of the softest blue and rose shades, which look particularly well streaming over a black pony cloth or fur coat. They fall almost to the floor.

PANTALETTE STOCKINGS.

Some girls are hailing with delight, and are wearing beneath their short skirts, the frilly hemmed petticoat. Others are voting the new pantalette stocking more to their liking.

These stockings simulate the pantaloons worn by our grandmothers in crinoline days. They were very long and frilled at the ankles demurely, as a consultation with the pages of "Punch" of the period will testify. But modern girls do not want them.

Yet they like the substitute, which is a pair of stockings ruffled above the ankles, with silk and fur-hemmed or chiffon and satin edged flounces! That is the pantalette stocking—a quaint conceit.